GUITAR ANTHOLOGY SERIES

DOOBIE BROTHERS

Authentic GUITAR-TAB Edition

CONTENTS

BLACK WATER
Gtrs. 1 & 2 in alternate tuning:
⑥-D ③-G
⑤-A ②-B
④-D ①-D
Words and Music by
PATRICK SIMMONS
Moderately slow ♩ = 76
Intro:
Am7(4)
D5
(2nd time:) 1. Well, I've
*Gtrs. 1 & 2
(Acoustic)
Rhy. Fig. 1
f played fingerstyle
*Two gtrs. arr. for one.
Verse:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 1/2 times
built me a raft_ and she's read - y for float - in';
ol' Mis-sis-sip-pi, she's call-in' my name._
2. See additional lyrics
Cat - fish are jump-in', that pad-dle wheel thump - in', black wa - ter keeps roll - in' on_ past_
_ just the same._
Chorus:
G
Old black wa - ter, keep on roll - in'. Mis -
Gtrs. 1 & 2
Gtr. 1
Gtr. 2

B♭
G
- sis-sip-pi moon, won't you keep on shin - in' on me?
Old black wa - ter, keep on roll - in'.
Mis -
B♭
G
- sis-sip-pi moon, won't you keep on shin - in' on me?
Old black wa - ter, keep on roll - in'.
Mis -

B♭
A
Em7
- sis-sip-pi moon, won't you keep on shin - in' on me?
Yeah, keep on
A
Em7
A
Em7
shin - in' your light, gon-na make ev - 'ry - thing, pret ty ma-ma, gon-na
Gtrs. 1 & 2
A
Em7
D
Am7(4)
make ev - 'ry-thing all right. And I ain't got no wor - ries 'cause I

D
Am7(4)
A
Em7
1.
A
ain't in no hur - ry at all.
Interlude:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times
Am7(4)
D5
2. Well, if it
2.
Guitar Solo:
*Gtr. 3 (Acoustic)
*Gtr. 3 is in standard tuning.
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times

Verse 2:
Well, if it rains, I don't care,
Don't make no difference to me;
Just take that streetcar that's
Goin' uptown.

Yeah, I'd like to hear some funky
Dixieland and dance a honky-tonk,
And I'll be buyin' everybody
Drinks around.
(To Chorus:)

CHINA GROVE

Words and Music by
TOM JOHNSON

†Gtr. 2 enters 2nd time.

Verse:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times
E D A/C#* A E
sun comes up on a sleep-y lit-tle town down a-round San An - tone and the
2. See additional lyrics
D A/C#* A E
folks are ris - in' for an - oth-er day 'round a - bout their homes. 1.The
Pre-Chorus:
C#m B Bsus B A type 2 Bb7 B7 C7
Rhy. Fig. 2A
Gtr. 2
peo-ple of the town are strange and they're proud of where they came.
2. See additional lyrics
Gtr. 1 Rhy. Fig. 2
hold
Chorus:
end Rhy. Fig. 2A
E D A/C#* E
Well, you're talk-in' 'bout Chi - na Grove, whoa,
Talk-in' 'bout Chi - na Grove,
end Rhy. Fig. 2
*Bass plays C#.

To Coda
1.
2.
E
G♯m
B(type2)
2. Well, the
But
Bridge:
C♯m(type2)
F♯m
ev - 'ry day there's a new thing com-in', the ways of an o - ri - en - tal
Ooh.
hold
view.
The sher-iff and his bud - dies with their sam-u - rai swords,
Ooh.
hold

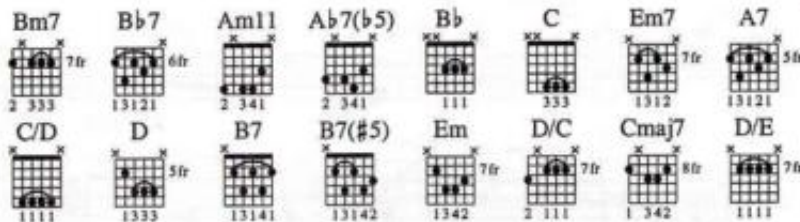
F♯
F♯sus
F♯
F♯sus
F♯
you can e - ven hear the mu - sic at night.
G♯m
B type2
C♯m type2
And though it's a part of the Lone Star State,
Ooh.
F♯m
C♯m type2
A
Asus
peo - ple don't seem to care;
they just keep on look -

A
C
D
E
in' to the East.
C
D
E
Interlude:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times
Gtr. 3
D A/C♯ A E
D A/C♯ A
Guitar Solo:
E
E
Rhy. Fig. 3
†Gtrs. 1 & 2
G
E
D A/C♯* A^type2
†Two gtrs. arr. for one.
*Bass plays C♯.

Verse 2:
Well, the preacher and the teacher, Lord, they're a caution,
They are the talk of the town.
When the gossip gets to flyin' and they ain't lyin'
When the sun goes fallin' down.
(To Pre-Chorus:)

Pre-Chorus 2:
They say that the father's insane,
And dear Missus Perkins' a game.
(To Chorus:)

IT KEEPS YOU RUNNIN'

Words and Music by
MICHAEL McDONALD

Moderately slow ♩ = 66

Intro:

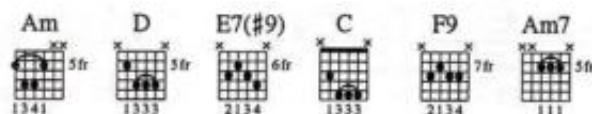
N.C.(G7)

*Elec. piano arr. for gtr.

w/Rhy. Fig. 1 *(Gtr. 1) 2 times*

Verses 1 & 3:
Bm7
B♭7
Am11
A♭7(♭5)
Gtr. 1
1. Say, where you gon - na go, girl, where you gon-na hide?
3. See additional lyrics
Gtr. 2
w/Rhy. Fig. 1 (Gtr. 1)
(G7)
You go on leav - in' out your heart and all it's say-in' deep in - side.
Oh, Lord. 2. From here, I can feel your

Verses 2 & 4:
Bb
C
Bb
C
Bb C
Rhy. Fig. 3
end Rhy. Fig. 3
heart - beat;
4. See additional lyrics
oh, you got me all __ wrong. __
Rhy. Fig. 2
w/Rhy. Fig. 1 (Gtr. 1) simile
(G7)
w/Rhy. Fig. 3 (Gtr. 1)
You ain't got no __ wor - ry,
end Rhy. Fig. 2
C
Bb C
(G7)
you just been lone - ly too __ long. __
Oh. __

Pre-Chorus:
Em7
A7
C/D
D
I know what it means _ to hide ___ your heart, _
Ooh. ___
3
Substitute w/ Fill 1 (Gtr. 2) 2nd time
B7
B7(♯5)
B7
Em
D
from a long time _ a - go. ___
Oh, dar - lin'. _
Ooh. ___
Chorus:
D/C
Cmaj7
D/C
Cmaj7
Rhy. Fig. 4A
It keeps you run - nin', yeah, ___ it keeps you run - nin'.
It keeps you
Rhy. Fig. 4
Fill 1
Gtr. 2

Verse 3:
Oh, I know how you feel,
Hey, you know I've been there.
But what you been keepin' to yourself,
Well, you know it just ain't fair.
(To Verse 4:)

Verse 4:
Are you gonna worry
For the rest of your life?
Why you in such a hurry
To be lonely one more night?
(To Pre-Chorus:)

JESUS IS JUST ALRIGHT

Words and Music by
ARTHUR REYNOLDS

Tempo I:
Moderately Fast ♩ = 130

Intro:

Drums

N.C. (Am)
Vocal Fig. 1

Do, do, do, do, — do, do, — do, do. — Do, do, do, do, — do, do, —

(E7) (Am) **end Vocal Fig. 1**

— do, do. — Do, do, do, do, — do, do, — do, do. — Do, do, do, do, — do, do.

E7(#9) F9 E7(#9) N.C. (Am)

Gtr. 1 *f*

Riff A

Riff B

(Cont. in slashes)

𝄋 *Chorus:*

Am D Am

Gtr. 1

Je - sus is just — al - right — with me. — Je - sus is just — al - right, —

⑥ open
E7(♯9)
E
Am
D
oh yeah.
Je - sus is just al - right with me.
E7(♯9)
F9
Je - sus is just al - right.
Verse:
1. 3. I don't care what they may say.
2. See additional lyrics
I don't care what they
may do.
I don't care what they may say.
To Coda I
To Coda II
C
Je - sus is just al - right,
oh yeah.
Je - sus is just al - right.
Interlude:
w/Vocal Fig. 1
Oh.

*Gtrs. 2 & 3 played fingerstyle.

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) Both 3 times
(Am7)
(D7)
Je - sus,
he's my
friend.
But
Gtr. 4
He took me by the hand
and led me far
from this land.
D(7)

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr.3) 1st 3 bars only
(Am7)
(D7)
(Am7)
Je - sus,
he's my
friend.

Guitar Solo I:
w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)
w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) Both 2 times, simile
(D7)
(Am7)
(D7)

(Am7)

Rhy. Fill 1
Gtr. 2
Rhy. Fill 1A
Gtr. 3

(D7)

(Am7)
(D7)
(Am7)
(D7)

w/Rhy. Fig. 1A (Gtr. 3)
(Am7)
(D7)
(Am7)
(D7)
(Am7)
Gtr. 2
Gtr. 3
rit.
Gtr. 2

Tempo I: ♩ = 136
Guitar Solo II:
w/Riff A (Gtr. 1) 7 times

N.C.
(Am)
Gtr. 4

w/Riff B *(Gtr. 1)*

8va

D.S. 𝄋 al Coda II

𝄌 *Coda II*

⑥ open

E C C

oh yeah.

Verse 2:
I don't care what they may know.
I don't care where they may go.
I don't care what they may know.
Jesus is just alright, oh yeah.
(To Coda I)

LISTEN TO THE MUSIC

Words and Music by
TOM JOHNSTON

B A A7sus

hap - py, - some are sad. Oh, we got to let the mu - sic

end Rhy. Fig. 2

E A E

play. Mm.

hold

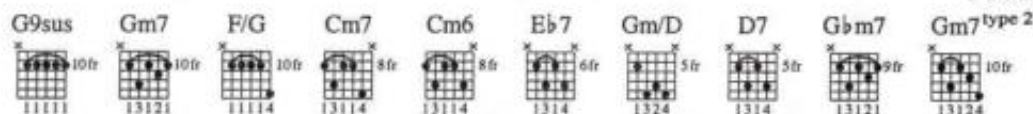
Verses 2 & 4:

Chorus:
E
C♯m
Rhy. Fig. 3
Gtrs. 1 & 2
'while. _
Whoa,
lis - ten to the
Gtrs. 1 & 2
*Gtr. 3
Rhy. Fig. 3A
hold
(Cont. in slashes)
hold throughout
*Banjo arr. for gtr., played fingerstyle.
A
C♯m
mu - sic.
Whoa,
lis - ten to the
A
C♯m
mu - sic.
Whoa,
lis - ten to the

A
F#7
mus - ic, all the time.
A type 2 Asus2 A type 2 Asus2 A type 2 Asus2 A5 Asus2 F# G# B
1.
9fr 11fr 9fr
w/Rhy. Fig. 1
(Gtrs. 1 & 2) 2 times
end Rhy. Fig. 3
4
Gtr. 4
Gtr. 3
end Rhy. Fig. 3A

2.
Bridge:
Asus2 A5 Asus2 F# G# B
E
D/E
A
Gtr. 2
Like a la-zy, flow-ing riv-er
sur-round-ing cas-tles in the sky.
Gtr. 4
Gtr. 1
E
D/E
And the crowd is grow-ing big - ger,

A
F#7
mu - sic, all the time.
A
Asus2
A
Asus2
A
Asus2
A5
Asus2
Whoa,
C#m
A
lis - ten to the mu - sic.
Whoa,
C#m
A
lis - ten to the mu - sic.
Whoa,

C#m
A
lis - ten to the mu - sic,
all the time.
F#7
A
Asus2
A Asus2
A
Asus2
A5
Asus2
C#m
Whoa,
lis - ten to the
8va
A
C#m
mu - sic.
Whoa,
lis - ten to the

Verse 3:
Well, I know you know better,
Everything I say,
Meet me in the country for a day.
We'll be happy and we'll dance,
Oh, we're gonna dance our blues away.
(To Verse 4:)

Verse 4:
And if I'm feeling good to you
And you're feelin' good to me,
There ain't nothin' we can't do or say,
Feelin' good, feelin' fine.
Oh, baby, let the music play.
(To Chorus:)

Verse :
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) & w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 4 times, Verses 1, 2 & 4 only
Substitute w/Rhy. Fills 1 (Gtrs. 1 & 2) & 1A (Gtr. 3) Verses 3 & 5 only
Substitute w/Rhy. Fills 2 (Gtrs. 1 & 2) 2A (Gtr. 3) Verse 6 only
G9sus Gm7
G9sus
Gm7
G9sus
1. Down a - round_ the cor - ner, half a mile_ from here,_ you
2. - 6. See additional lyrics
Gtr. 3
Fill 2
Gtr. 5
(Elec.)
mf
hold
Rhy. Fills 1 & 1A
Gm7
G♭m7 Gm7
Cm7
Gtrs. 1 & 2
Gtr. 3
Rhy. Fills. 2 & 2A
Gm7
G♭m7 Gm7
G♭m7 Gm7
G♭m7 Gm7 Gm7type2
Gtrs. 1 & 2
Gtr. 3

Gm7
G9sus
Gm7
G9sus
see them old trains run - nin', and you watch them dis - ap - pear. _ With - out

Gtrs. 1 & 2
Cm7
Cm6
love, _
where would you _ be now _

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 1st 2 bars only
w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times
To Coda
G9sus Gm7 G9sus Gm7
G9sus Eb7
Gtrs. 1 & 2
with-out love? _

w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times
Gm/D
D7
G9sus Gm7
G9sus
1. - 4.
Gm7
G9sus
5.
G9sus Gm7
G9sus
D.S. 𝄋 al Coda
Coda
Freely
Eb7
Gm/D
D7
Cm7
Gtrs. 1 & 2
Gtr. 3
love,
ooh,
where would you be
now?
Gtr. 3
Gtr. 1

Outro:
a tempo

G9sus Gm7 G9sus Gm7 G9sus

Rhy. Fig. 2

Gtr. 1

Gm7 G9sus Gm7[type2] F/G

Gtrs. 1 & 2 **end Rhy. Fig. 2**

Ooh, ______ got to get _ you ba - by, babe, ah, won't you

w/Rhy. Fig. 2 *(Gtrs. 1 & 2)* **& w/Fills 1** *(Gtr. 4)* **& 2** *(Gtr. 5) Both 4 times*
w/Fill 3 *(Gtr. 6) 4 times, 3rd & 4th time only*

G9sus Gm7 G9sus Gm7 G9sus

move it down? Won't you

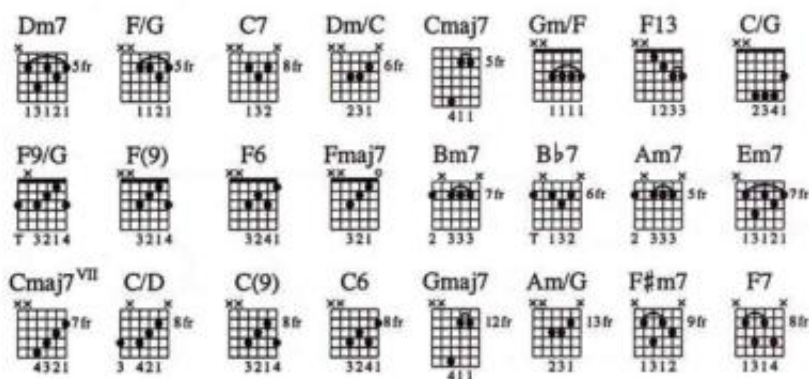
Play 4 times and fade
(w/ad lib. vocal)

Gm7 G9sus Gm7 F/G

move it down. Ba - by, ba - by, ba - by, babe, ah, won't you

Verse 2:
You know I saw Miss Lucy,
Down along the tracks;
She lost her home and her family,
And she won't be comin' back.
Without love, where would you be right now,
Without love?
(To Verse 3:)

Verses 3 & 5:
Well, the Illinois Central
And the Southern Central freight
Gotta keep on pushin', mama,
'Cause you know they're runnin' late.
Without love, where would you be now,
Without love?
(1st time to Verse 4:)
(2nd time to Verse 6:)

Verse 4:
Harmonica Solo:
(To Verse 5:)

Verse 6:
Where pistons keep on churnin'
And the wheels go 'round and 'round,
And the steel rails are cold and hard
For the miles that they go down.
Without love, where would you be right now,
Without love?
(To Coda)

MINUTE BY MINUTE

Words by
MICHAEL McDONALD and LESTER ABRAMS

Music by
MICHAEL McDONALD

Moderately ♩ = 106

Intro:

* Keybd. arr. for gtr. throughout.

† All notes to right of chord are played by bass gtr. throughout.

Cmaj7
Dm/C
Cmaj7
Dm/C
Cmaj7
Dm/C
Cmaj7
Dm/C
I've been here man - y times be - fore. Girl, don't you
Gm/F
F13
wor - ry. I know where I stand. I don't need this
C/G
Cont. rhy. simile
F(9)/G
love. I don't need your hand. I know I could
Gm/F
F13
turn, blink, and you'd be gone, then I must be pre - pared
C/G
F(9)/G
an - y - time to car - ry on. But,
Chorus:
F9
F6
Fmaj7
F6
F(9)/G
F6/G
Fmaj7/G
F6/G
Bkgd. Vocal Fig. 1
min - ute by min - ute by min - ute by min - ute. I keep hold - in' on
Cmaj7
Dm/C
Cmaj7
Dm/C
Cmaj7
Dm/C
Bm7
Bb7 Am7
Hold on.
I'll be hold - in' on. I'll be hold - in'

Verse 2:
You would stay just to watch me, darlin'.
Wilt away on lies from you.
Can't stop the habit of living on the run,
Take it all for granted, like you're the only one.
Livin' on my own, somehow that sounds nice.
You think I'm your fool,
Well, you may just be right.
(To Chorus:)

ROCKIN' DOWN THE HIGHWAY

Words and Music by
TOM JOHNSTON

A D F Fsus E
G G^type2 F#m7 C#m7 Bm7 D/E

Moderately fast ♩ = 142

Verse:

*Gtr. 2 Verse 2 only

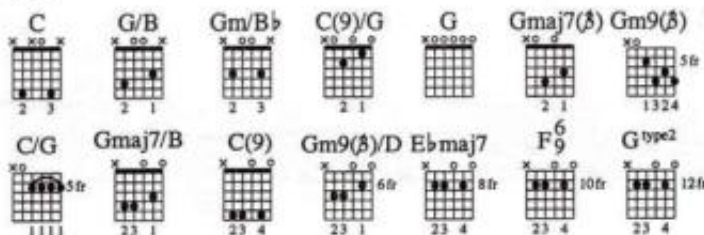
A
foot on the floor. ___ All the way in town they can hear me ___ com-in',
D
A
end Rhy. Fig. 2A
Pre-Chorus:
F
Rhy. Fig. 3A
Ford's a - bout to drop, she will do no more. ___
1. And I smell _
2. See additional lyrics
end Rhy. Fig. 2
Rhy. Fig. 3
Fsus
F
Fsus
F
Fsus
F
Fsus
___ my mo - tor burn-in', un - der-neath the hood is smoke, _

E
G
end Rhy. Fig. 3A
can't stop, and I can't _ stop, _ got to keep mov-in' or I'll lose my _ mind. _
end Rhy. Fig. 3
Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times
A
Rhy. Fig. 4
A G
A
end Rhy. Fig. 4
Oh, _ rock - in' down the high - way.
w/Rhy. Fig. 4 (Gtr. 2) 3 times
A
G D A D A
Oh, _ rock - in' down the high - way.
w/Rhy. Fig. 1 (Gtr. 1)
G D A D A
Oh, _ rock - in' down the high - way.
Substitute w/Rhy. Fill 1 (Gtr. 1) 2nd time
To Coda
G D A
Oh, _ rock - in' down the high - way.
Rhy. Fill 1
Gtr. 1
(Cont. in slashes)

1. Interlude I:
A5
2. The
Gtr. 1 Rhy. Fig. 5
end Rhy. Fig. 5
2. Interlude II:
F#m7
C#m7
Bm7
Gtr. 1
Gtr. 3
f
Interlude III:
w/Rhy. Fig. 5 (Gtr. 1)
D/E
A5
Gtr. 3

Guitar Solo:
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)
Gtr. 3
A
D
A
Gtr. 3
D
Gtr. 4
f
w/Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)
A
F
Fsus
F
Fsus

F Fsus F Fsus

Verse 2:
The highway patrol got his eyes on me,
I know what he's thinking, and it ain't good.
I'm movin' so fast he can barely see me,
Gonna lose the man, I know I should.
(To Pre-Chorus 2:)

Pre-Chorus 2:
I gotta kick in my pedal, make my
Ford move a little bit faster,
Can't stop, and I can't stop,
Got to keep movin' or I'll lose my mind.
(To Chorus:)

SOUTH CITY MIDNIGHT LADY

Words and Music by
PATRICK SIMMONS

Verse:
G
C(9)
1. Up all night, I could not sleep, _
2. See additional lyrics
Rhy. Fig. 1
Rhy. Fig. 1A
the whis-key that I had was cheap. _____ With

G
C(9)
D
D6
shak - in' hands, I went and I lit up my last cig - a - rette.
D7
G
C(9)
Well, the sun came, night had fled, and

G
C(9)
3
sleep - y eyed, I ___ reached my bed.
G
C(9)
I ___ saw you sleep - y dream-in' there, _
_ all cov - ered and warm. _
G
C
G
C
Gmaj7
end Rhy. Fig. 1
(Cont. in slashes)
end Rhy. Fig. 1A

Chorus:
w/Fill 1 (Gtrs. 3 & 5) 3rd time
C
G/B
G
Gm/B♭
Gtr. 1
South Cit - y mid - night la - dy, I'm much o - bliged in - deed.
Gtr. 2
C(9)/G
C
G/B
C(9)/G G C(9)/G
You sure have saved this man whose soul was in need.
G
C(9)/G
G
C(9)/G Gmaj7(♭3)
C
G/B
I thought there was no rea -
Fill 1
Gtr. 3
Gtr. 5
(end of Gtr. Solo II)

*Two gtrs. arr. for one: Gtr. 1 *(Acous.)* & Gtr. 4 *(12-str. Acous.)*; Gtr. 4 is also in open G tuning as is Gtrs. 1 & 2.

**Gtr. 3 is in standard tuning.

w/Rhy. Fig. 2 *(Gtrs. 1 & 4) 2 times, simile*

w/Rhy. Fig. 2 *(Gtrs. 1 & 4) 1st 2 bars only*

Guitar Solo II:
w/Rhy. Figs. 1 *(Gtr. 1)* **& 1A** *(Gtr. 2)*

G
C(9)
G
C(9)
G
C(9)
D.S. % al Coda
G
C(9)
G
C
Gtr. 3
G
C
Gmaj7
*Gtr. 5
*Gtr. 5 is in standard tuning.
Coda
G
Outro:
C(9)/G
Gmaj7/B
Gtr. 1 (Cont. in notation)
*Gtrs. 1, 2 & 4
Mm.
(1st time only)
(Clean telecaster)
Gtr. 2
Gtr. 1
Gtr. 5 2nd time only; 1st time tacet, 3rd time pedal steel ad lib.
*Composite rhythm for 3 gtrs.
C(9)
Gm9(♭5)/D
E♭maj7
F6/9

Verse 2:
When day has left the night behind
And shadows roll across my mind,
I sometimes find myself alone,
Out walking the street.
Yes, and when I'm feelin' down and blue,
Then all I do is think of you
And all my foolish problems
Seem to fade away.
(To Chorus:)

REAL LOVE

Words and Music by
MICHAEL McDONALD
and PATRICK HENDERSON

Moderately ♩ = 116

Intro:

D7(♯9) Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5 Bb6

Gtr. 1 Rhy. Fig. 1 ... end Rhy. Fig. 1

mf *simile*

w/Rhy. Fig. 1 *(Gtr. 1) 3 times*

D7(♯9) Bb5 Bb6Bb5Bb6Bb5 Bb6Bb5 Bb6 Dm7 C/D

Rhy. Fig. 1A

*Gtr. 2 *mf*

Gtr. 3 *mf*

*Keybd. arr. for gtr. throughout.

Bbmaj7 Bb6 Dm7 A7 Dm7 C/D Bbmaj7 Bb6 Dm7 A7

end Rhy. Fig. 1A Rhy. Fig. 1B ... end Rhy. Fig. 1B

w/Rhy. Fig. 1A *(Gtr. 2)*

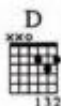
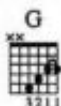
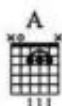
Gtr. 3 *hold* *hold*

Verse:
w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) Each 3 times, simile
Dm7 C/D Bbmaj7 Bb6
Dar - lin', I know I'm just an - oth - er head on your pil - low.
Dm7 A7 Dm7 C/D
If on - ly just to - night, girl, let me hear you
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 1st 4 bars only
w/Rhy. Fig. 1B
Bbmaj7 Bb6 Dm7 A7 Dm7 C/D
lie just a lit - tle. Tell me I'm the on - ly man that you ev - er
Bbmaj7 Bb6 (Gtr. 2 cont. in notation) *Bb F Bb F Bb
real - ly loved. Hon - ey, take me back in my
Gtr. 2
†Gtr. 2
Gtr. 1
*Bass gtr. pedals C next 4 bars.
†Gtrs. 1 & 3 tacet.
F Bb F Bb F Bb F Bb F Bb F
mem - o - ry, just when it was all ver - y right, so ver - y

F6/9
Fsus2
C7sus2/4
C7
Gtr. 2
nice.
So very - y nice,
so very - y nice.
Gtr. 3
P.M.
F6/9
Fsus2
F6/9
Here, dar - lin', stands an - oth - er
nice.
Rhy. Fig. 2
(P.M.)
Fsus2
F#dim7
Gm7
F/G
ban - dit want-ing you.
In and out your life,
(P.M.)
hold

C7sus2/4
C7
F6/9
they come and they go, ba - by. Your days and nights like a
Fsus2
F6/9
Fsus2
wheel that turns, grind-in' down a se - cret part of you,
P.M.
F♯dim7
Gm7
F/G
C7sus2/4
deep in - side your heart, that no - bod - y
end Rhy. Fig. 2
(P.M.)
hold

*Bass gtr. plays F.

To Coda
Bb/F F Bb/F F Bb F/Bb* Bb F/Bb Dm7 Am7 Dm7
know that we'd trade it all right now for just one min - ute of real
*Bass gtr. plays Bb.
**Hold into 1st beat of Rhy. Fig. 1A.
Chorus:
w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3)
C/D Bbmaj7 Bb6 Dm7 A7
love, dar - lin'. Real love. Hey, ba - by.
Dm7 C/D Bbmaj7 Bb6 Dm7 A7
I need to be - lieve it. Real love, ba -
Real love. Real love.
Dm7 C/D Bbmaj7 Bb6 Dm7 A7
by. Real love, dar - lin'.
Real love. Real love.
Saxophone Solo:
w/Rhy. Fig. 2 (Gtr. 3) 1st 11 bars only, simile
F6/9 Fsus2 C7sus2/4 C7 F#dim7 Gm7
Gtr. 2
F/G C7sus2/4 C7 F6/9

TAKE ME IN YOUR ARMS

Words and Music by
EDDIE HOLLAND, LAMONT DOZIER
and BRIAN HOLLAND

D/A A G D A D/A A

— the ver - y last ___ time. Show ___ a lit - tle

D/A A D/A A G D

ten - der - ness, ___ ma - ma, be - fore you go. ___

A D/A A D/A A D/A A

Please, _ let me feel _ lov - in' face _ once _ more. _

Chorus:

w/Fill 1 *(Gtr. 2) 4 times*

G D A D/A

Rhy. Fig. 2

— Take _ me in your arms, ___ rock me, rock me a

A G D A

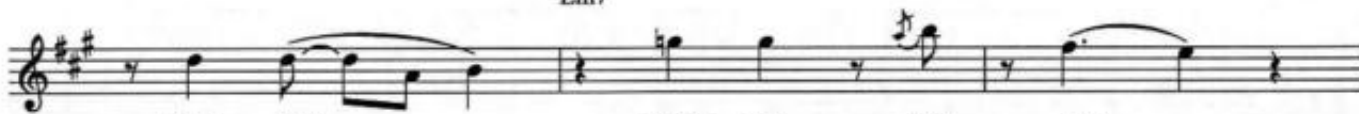
end Rhy. Fig. 2

lit - tle while. ___ Oh, _ would you, dar - lin', _

D/A A D/A *To Coda* ⊕

rock me, rock me a lit - tle while. ___ *(3rd time:)* Oh,

Bridge:

w/Rhy. Fig. 1 *(Gtr. 1)*

Em7 Bm7/E

1. We all ___ must feel ___ heart - ache
2. *See additional lyrics*

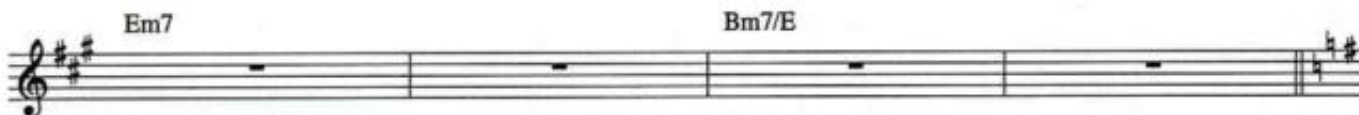
Em7

some - time. ___ Right now, right now ___

D.S. 𝄋 al Coda

F#7 | 1. F#sus F#7 :| 2. F#sus F#7

I'm feel - ing mine. ___ - fess. ___

𝄌 *Coda*

w/Rhy. Fig. 1 *(Gtr. 1) 1st 4 bars only, 2 times*

Em7 Bm7/E

yeah, yeah. ___

Em7 Bm7/E

Guitar Solo:

w/Rhy. Fig. 1 *(Gtr. 1) 1st 4 bars only, 2 times*

Em7
Bm7/E

w/Rhy. Fig. 1 (Gtr. 1)
Em7
1/2

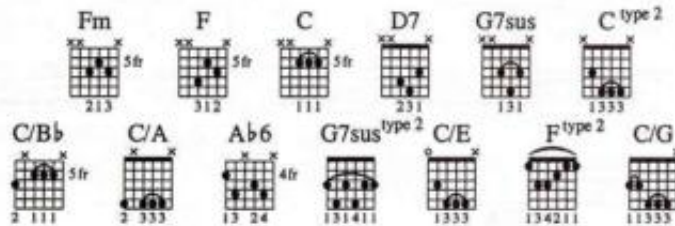
Bm7/E
Em7

F#7
F#sus
F#7
I'm beg-ging you
1/4
1/4

Outro: (w/ad lib. vocal)
w/Rhy. Fig. 2 (Gtr. 1) & w/Fill 1 (Gtr. 2) 2 times
1. 2. 3.
A
D/A
A
ba - by.
Oh, ba - by, please, yeah.
Take me.

Chorus: (w/ad lib. vocal)

Verse 2:
I tried my best to be strong;
I'm not able.
I'm like the helpless child
Left in the cradle.
Before you leave me
I'm a leavin' far behind.
Please let me feel
Happy one more time.
(To Chorus:)

Bridge 2:
I'm losin' you and my happiness.
My life it is so dark, I must confess.
(To Verse 3:)

Verse 3:
I'll never, never see your
Smiling face no more.
I'll never, ever hear your
Knock upon my door.
Before you leave me,
Leavin' behind.
Please let me feel
Happy one more time.
(To Chorus:)

TAKIN' IT TO THE STREETS

Words and Music by
MICHAEL McDONALD

Moderately fast ♩ = 138

Intro:

Verse:

w/Rhy. Fig. 1 *(Gtr. 1) 4 times* **& Fill 1** *(Gtr. 2) 8 times, Verse 2 only*

Pre-Chorus:
w/Fill 2 (Gtr. 2) 8 times
Ctype2 C/B♭ C/A A♭6 G7sustype2
Rhy. Fig. 2
end Rhy. Fig. 2
Gtr. 1
You, tell - ing me the things you're gon-na do for me.
w/Rhy. Fig. 2 (Gtr. 1)
C C/B♭ C/A A♭6 G7sus
I ain't blind and I don't like what I think I see.
Chorus:
C/E Ftype2 C/G
Rhy. Fig. 3
end Rhy. Fig. 3
Tak - in' it to the street. Tak - in' it to the street.
Gtr. 2
w/Rhy. Fig. 3 (Gtr. 1) 2 times
C/E F C/G
No more need for
Tak - in' it to the street.
Fill 2
Gtr. 2

C/E
F
C/G
run - ning,
Tak - in' it to the streets.
oh.
1.
2.
Gtr. 1
Fm/G*
Tak - in' it to the.
1/4
Sax Solo:
w/Rhy. Fig. 1 (Gtr. 1) 4 times
F/G* C/G*
D7/G*
G7sus
P.M.
w/wah wah
Oh

Pre-Chorus:
w/Rhy. Fig. 2 *(Gtr. 1) 2 times* **& w/Fill 3** *(Gtr. 2) 8 times*

C C/B♭ C/A A♭6 G7sus

you, ___ tell - ing me ___ the things _ you're gon - na do for me. ___

C C/B♭ C/A A♭6

___ Yeah. ___ I ain't blind ___ and I don't _

Chorus:
w/Rhy. Fig. 3 *(Gtr. 1) 4 times* **& w/Fill 3** *(Gtr. 2) 8 times, simile*

G7sus C/E F C/G

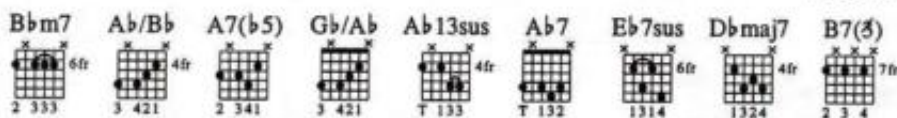
___ like what I think I see. ___ Tak - in' it to the streets. _
Tak - in' it to ___ the streets.

C/E F C/G C/E F C/G

___ No more ___ need for run - nin'. ___
Tak - in' it to ___ the streets. Tak - in' it to ___ the streets.

Repeat and fade (w/ad lib. vocal)

C/E F C/G

Oh ___ yeah. ___ Tak - in' it to the streets.
Tak - in' it to ___ the streets.

Verse 2:
Take this message to my brother.
You will find him everywhere.
Wherever people live together,
Tied in poverty's despair.
(To Pre-Chorus:)

WHAT A FOOL BELIEVES

Words and Music by
KENNY LOGGINS and
MICHAEL McDONALD

Verse 1:

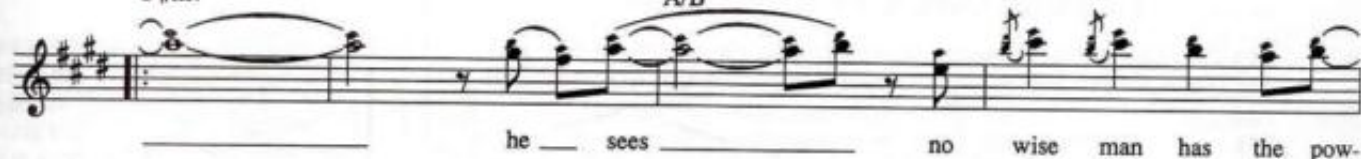
Ebm7 Gb/Ab Bbm A7
to be cre - at - ed once in her life. 2. She mus - ters a
Verses 2 & 3:
w/Rhy. Fig. 1 (Gtr. 1)
Gbmaj7/Ab Gbmaj7 Db/F Ebm7 Gb/Ab Bbm7 A7
smile for his nos - tal-gic tale, never com-in' near what he want-ed to say,
3. See additional lyrics
Gtr. 2 (Verse 2 only)
mf
hold
Gbmaj7/Ab Gbmaj7 Db/F Ebm7 Gb/Ab Bbm7
on - ly to re - al - ize it nev - er real - ly
hold
Bridge:
Bbm7 Ab/Bb A7(b5)
Gtr. 1
was. She had a place in his
Gtr. 2

Gb/Ab
Ab13sus
Ab7
Bbm7
Ab/Bb
life.
He
A7(b5)
Gb/Ab
Ab13sus
Ab7
Eb7sus
nev - er made her think twice.
As he ris -
Ab7
Dbmaj7
B7(b5)*
Bbm7
Ebm7
Gb/Ab
- es to her a - pol - o - gy, an - y - bod - y else would sure - ly know

*No 3rd.

To Coda
Bbm7
Gm7(b5)
he's watch-ing her go.
Gtr. 1
*Gtr. 2
*Bass gtr. arr. for gtr. through Chorus.
Chorus:
F#m7
But what a fool be - lieves he sees
Rhy. Fig. 2
Gtr. 1
Riff A

A/B
E
no wise man has the pow - er
to rea-son a - way
C♯m7
N.C.
F♯m7
what seems
to be

A/B
E
is al - ways bet-ter than noth - ing.
And noth-ing at all.
C#m7
N.C.
D.S.𝄋 al Coda
Coda
Gm7(♭5)
keeps send-ing him...
But what a fool_ be - lieves _
end Rhy. Fig. 2
Gtr. 1
end Riff A
Gtr. 2

Verse 3:
Somewhere back in her long ago,
Where he can still believe there's a place in her life.
Someday, somewhere, she will return.
(To Bridge:)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

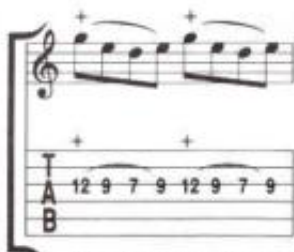
**By Kenn Chipkin and Aaron Stang

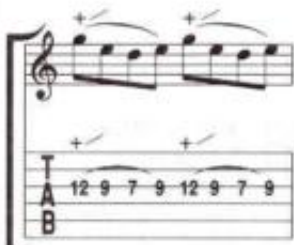
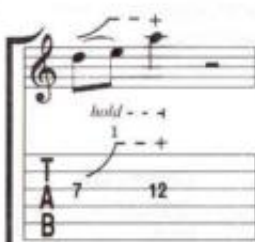
RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

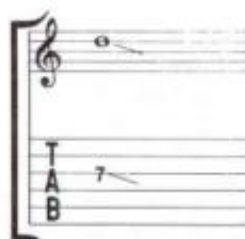
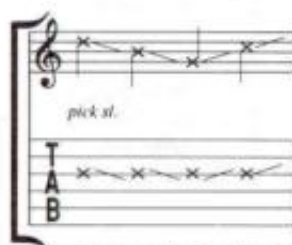
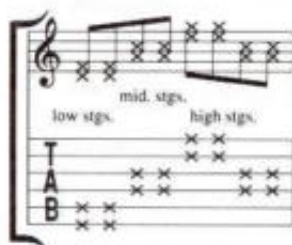
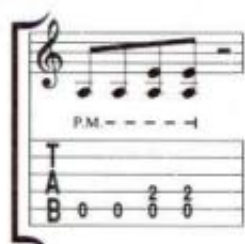
The chord voicings are found on the first page of the transcription underneath the song title.

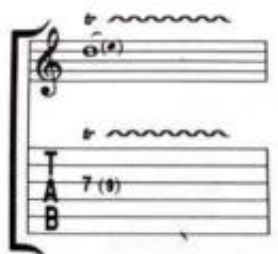
INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

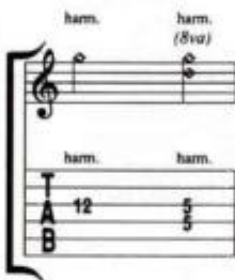
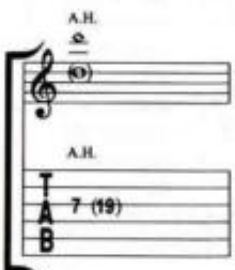
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.

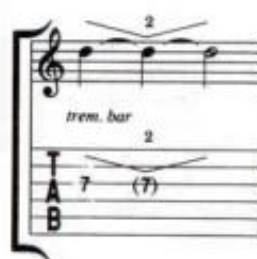
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT: Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

GUITAR ANTHOLOGY SERIES

DOOBIE BROTHERS

BLACK WATER
CHINA GROVE
IT KEEPS YOU RUNNIN'
JESUS IS JUST ALRIGHT
LISTEN TO THE MUSIC
LONG TRAIN RUNNIN'
MINUTE BY MINUTE
REAL LOVE
ROCKIN' DOWN THE HIGHWAY
SOUTH CITY MIDNIGHT LADY
TAKE ME IN YOUR ARMS
TAKIN' IT TO THE STREETS
WHAT A FOOL BELIEVES

Printed in USA

WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014

$21.95
In USA
PGM0112